

# SHEDDING DISCIPLINARY DIVIDES:

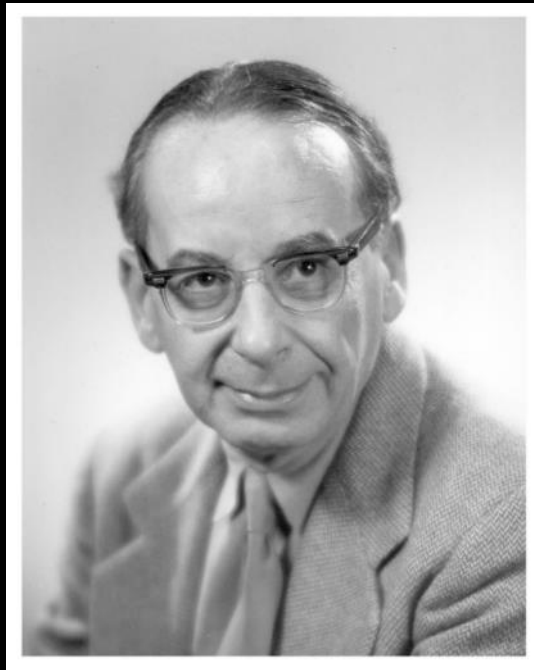
Using an ethnographic AV collection across disciplines  
in student learning

Allison McClanahan, Librarian  
Archives of Traditional Music, Indiana University

# THE ARCHIVES OF TRADITIONAL MUSIC

Started in the 1930s by George Herzog while studying at Columbia University.

Came to Indiana University in 1948.

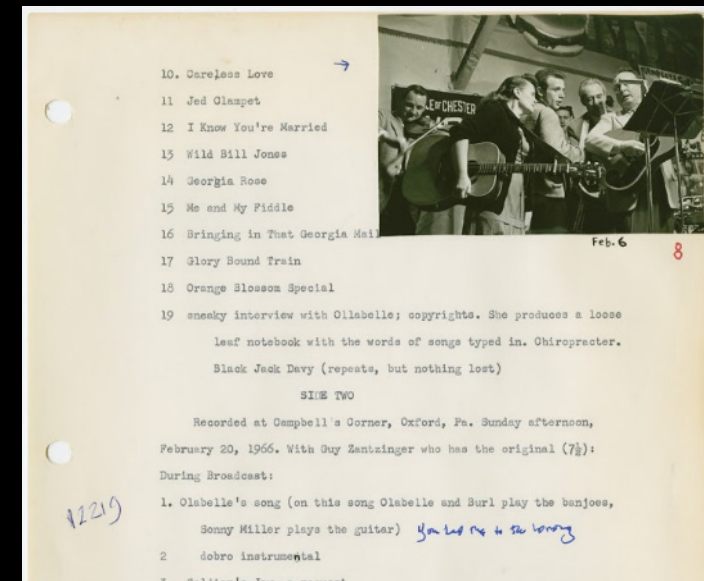


Now the ATM is one of the largest university-based ethnographic sound archives in the United States, with over 100,000 sound recordings.





In addition to sound recordings, there are photographs, manuscripts, field notes, transcriptions and translations, ephemera, and memorabilia.

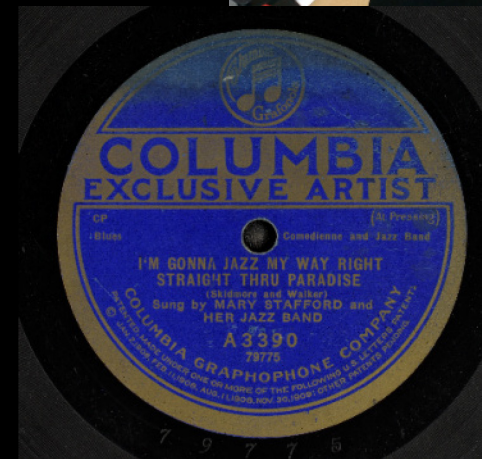


Recording dates range from 1893 and 2019, and come from every human inhabited continent except Antarctica.



Some collection strengths include:

- African studies and African diaspora
- Native American collections
- Indiana collections
- Early Jazz
- Hoagy Carmichael



# DOING OUTREACH

# THE OLDIES BUT GOODIES

## Emailing professors

Hello!

I see you are teaching a class Title, Course number this coming Spring semester, let me tell you about all the great primary sources at the ATM that are relevant to your class topic that might be of interest... |

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Allison McClanahan

Librarian, Archives of Traditional Music

Past President, Indiana University Librarians Association

Indiana University

adbohm@indiana.edu | 812-855-8631

<https://libraries.indiana.edu/archives-traditional-music>

pronouns: she/her

# THE OLDIES BUT GOODIES

## Social media





# EVENTS

## First Thursdays





# EVENTS

## IU Day





# Wikipedia edit-a-thon

[illegible]

# PRIMARY SOURCE IMMERSION PROGRAM

# PRIMARY SOURCE IMMERSION PROGRAM

The Primary Source Immersion Program is a three-day intensive workshop for faculty and instructors at IU to incorporate primary sources into a new or redesigned course.

Allows participants to consult with collection managers across IU libraries and special collections to learn more about resources available for teaching and learning.



# ATM IN THE CLASSROOM

A selection of courses engaging with ATM materials

# AMERICAN ROOTS MUSIC

- Elective course for undergraduate and graduate students from a variety of departments
- Hosted in the ATM's Hoagy Carmichael Room

**Desired outcome:** Engage with primary sources at the ATM and use as basis for assignments

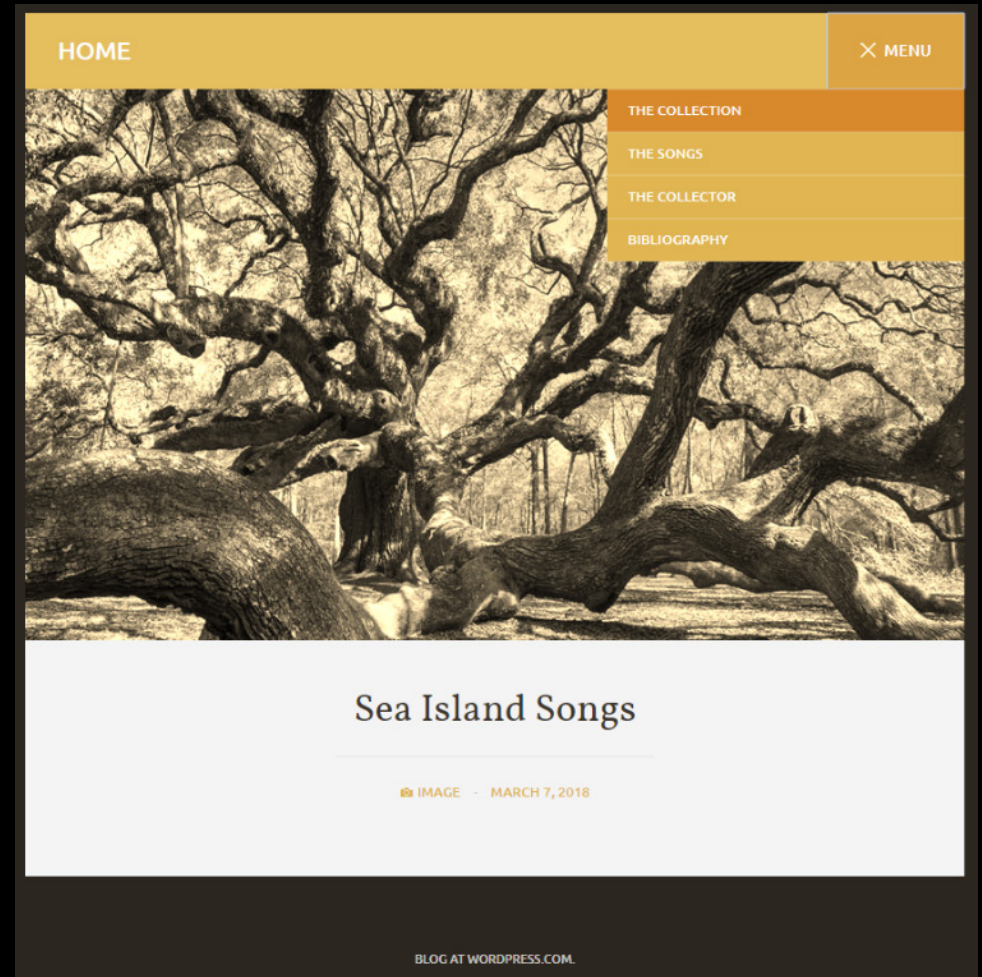
ACRL Framework:

- Authority Is Constructed and Contextual
- Information Creation as a Process
- Scholarship as Conversation
- Information Has Value

# AMERICAN ROOTS MUSIC

## Assignment 1:

With partner, choose ATM collection and create a blog about the collection's depositor/collector, content, and impact.





# AMERICAN ROOTS MUSIC

## Assignment 2:

Learn a song from an ATM collection, help teach it to the rest of the students.

End of semester concert including songs learned and interpreted from ATM collections.



# AMERICAN ROOTS MUSIC

## **Taking it out of the classroom...**

In one of the semesters the class was offered, the students also performed at IU First Thursday.

Engaged with general public and other students, and performed music for a square and contra dancing activity.





# HISTORICAL RESEARCH IN MUSIC EDUCATION

- Research course for doctoral students in Jacobs School of Music
- First class was part of the PSIP

**Desired outcome:** Learn about primary sources available for music, use as basis for research

# HISTORICAL RESEARCH IN MUSIC EDUCATION

## Assignment:

Use primary source collection(s) to develop a research question and complete a project.

Should be applicable outside of the classroom, such as a journal article draft or some form of artistic output.

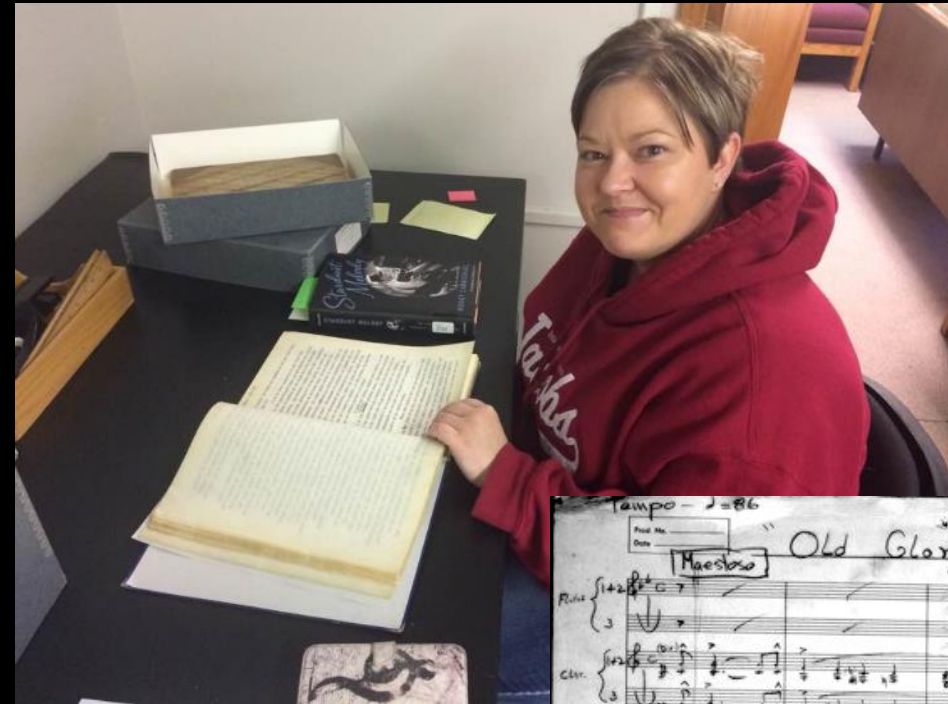


# HISTORICAL RESEARCH IN MUSIC EDUCATION

## Taking it out of the classroom...

Student was interested in manuscript from Hoagy Carmichael Collection. Ended up with a few projects:

- Presentation to Music students in colloquium
- Radio interview on WFIU
- Presentation as part of “Stories from Special Collections” series
- Used manuscript to make score and parts, recorded with youth orchestra



# INTRODUCTION TO FOLKLORE

- Elective, mostly freshmen
- Collaborated with Misti Shaw from the Music Library

## **Desired outcomes:**

- Learn about folk music, folk tunes, and ballads
- Learn about differences between primary and secondary sources
- Learn how to create Chicago Manual of Style citation

### ACRL Framework:

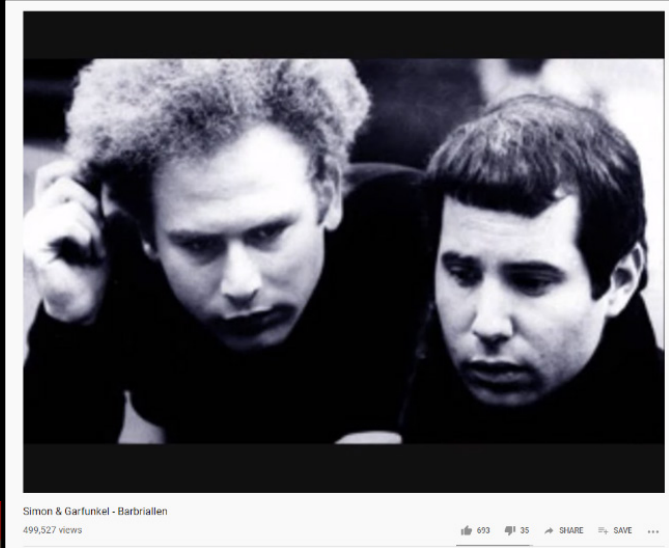
- Authority Is Constructed and Contextual
- Searching as Strategic Exploration

# INTRODUCTION TO FOLKLORE

## Activity 1:

Listen to recording of “Barbara Allen” from field collection and from Simon and Garfunkel album and describe each

Compare and contrast the two recordings



INDIANA UNIVERSITY  
Media Collections Online

Manage Content Manage Selected Items (0) Playlists Timelines

Unpublish Edit Delete

31:48 31:48

Create Timeline Share

Sections

1. OT 639 (31:48)

Hank Ferguson July 16, 1962, Indiana State Prison, Michigan City, Indiana

1. [Introduction by Ferguson] When You and I Were Young Maggie (5:15:00)
2. Barbara Allen (07:20)
3. Sweet Betsy From Pike (02:27)
4. Little Mohoo (03:55)
5. Darling Nellie Gray (02:22)
6. Down in the Valley (03:59)
7. Blue-tailed Fly (02:26)
8. Careless Love (03:15)
9. [conclusion and sign off by Ferguson] (00:46)

[United States, Indiana, Michigan City, 1962] / collected by Bruce Jackson.

Date  
1962

Main contributor  
See Other Contributors

Contributors  
Ferguson, Hank; Jackson, Bruce, 1936-; Joybells Gospel Quartet.; Indiana University, Bloomington Archives of Traditional Music.

Subjects  
Prisoners' songs; Gospel music; Folk songs, English; Popular music

Locations  
Indiana, Michigan City

Collection  
Archives of Traditional Music Field and Broadcast Collections



# INTRODUCTION TO FOLKLORE

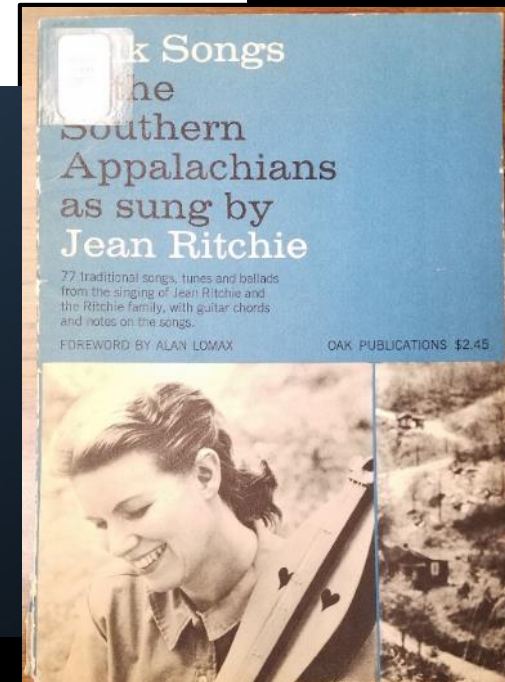
## Activity 2:

Students were given books from ATM Collections, each with a specific song marked

With a partner read about the song, search IUCAT for a recording that includes the song

Find a recording of the song and listen, then decide if it is primary or secondary

Using Chicago Manual of Style, create citation for book given



# MOVEMENT, MIGRATION, AND CHANGE

- Doctoral students in Ethnomusicology
- Course looked at the movement, migration, and change of thought and identity over time and geographic space

**Desired outcome:** Become more familiar with ATM collections and be able to use ATM materials for final paper and class presentation

## ACRL Framework:

- Authority Is Constructed and Contextual
- Information Creation as a Process
- Information Has Value
- Research as Inquiry
- Scholarship as Conversation
- Searching as Strategic Exploration

# MOVEMENT, MIGRATION, AND CHANGE

## The session:

Worked with professor to go over syllabus and identify example collections that fit into syllabus readings

Visited the class to discuss the ATM's history, scope, and types of collections relevant to the course

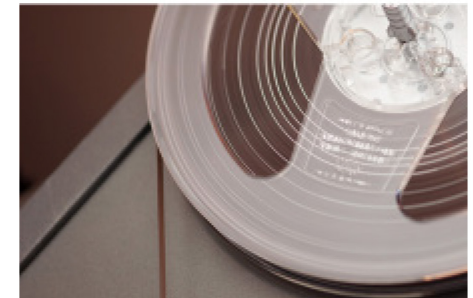
Instructed them how to search IUCAT for ATM collections, as well as Media Collections Online and Image Collections Online

The students were then asked to arrange a research consultation at the ATM

### Ethiopia, Falasha and Amhara, 1973 / Kay Shelemay

This collection includes liturgical music and interviews with Ethiopian Jews.

<https://iucat.iu.edu/catalog/1395128>



INDIANA UNIVERSITY BLOOMINGTON



# MOVEMENT, MIGRATION, AND CHANGE

## Taking it out of the classroom...

Invited students to present their research as part of the ATM's Noon Concert and Lecture Series

One of the students helped arrange logistics and acted as moderator

### Movement, Migration and Change

Examining Mobilities through Archival Research



12 - 1 PM  
FRIDAY, MARCH 1

HOAGY CARMICHAEL ROOM  
MORRISON HALL

FIRST IN A  
TWO-PART SERIES



# MOVEMENT, MIGRATION, AND CHANGE

**Taking it out of the classroom...**

Hosted the Folklore and Ethnomusicology Department student visit luncheon the same day as one of the presentations, helping fill seats at the event.



# EMBODYING THE HUMANITIES

- Arts and Humanities course for direct-admit undergraduates
- The course looked at humanities and what they mean in everyday life

**Desired outcome:** Learn about ATM materials and how archives play a role in the documentation and embodiment of humanities

## ACRL Framework:

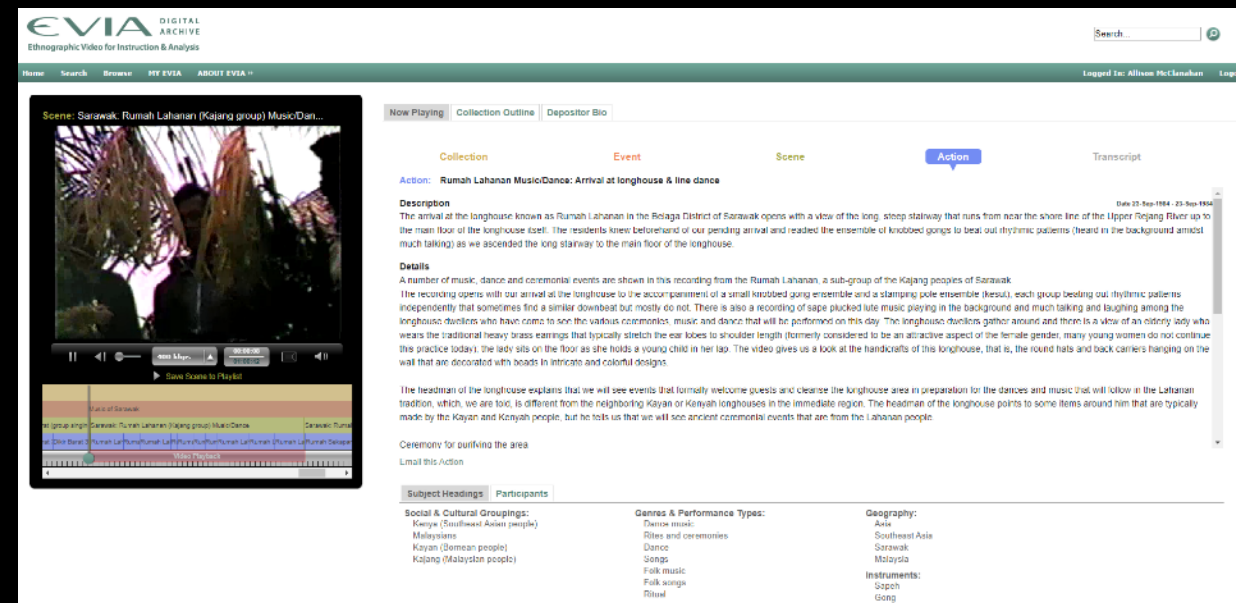
- Authority Is Constructed and Contextual
- Information Has Value
- Scholarship as Conversation

# EMBODYING THE HUMANITIES

## The session:

Students were given tour of ATM and interacted with examples of collections containing recipes, oral histories, language, and folk music

Discussed the role of archives as it relates to the humanities and documenting culture, as well as recent projects at the ATM



The screenshot displays the EVIA Digital Archive interface. On the left is a video player showing a scene from a longhouse. Below the video is a timeline with labels for 'Sarawak', 'Rumah Lahanan (Kajang group) Music/Dance', and 'Video Playback'. The main content area on the right contains the following information:

- Now Playing** | Collection Outline | Depositor Bio
- Action:** Rumah Lahanan Music/Dance: Arrival at longhouse & line dance
- Description:** The arrival at the longhouse known as Rumah Lahanan in the Belaga District of Sarawak opens with a view of the long, steep stairway that runs from near the shore line of the Upper Rajang River up to the main floor of the longhouse itself. The residents knew beforehand of our pending arrival and readied the ensemble of knobbed gongs to beat out rhythmic patterns (heard in the background amidst much talking) as we ascended the long stairway to the main floor of the longhouse.
- Details:** A number of music, dance and ceremonial events are shown in this recording from the Rumah Lahanan, a sub-group of the Kajang peoples of Sarawak. The recording opens with our arrival at the longhouse to the accompaniment of a small knobbed gong ensemble and a stamping pole ensemble (kerusi), each group beating out rhythmic patterns independently that sometimes find a similar downbeat but mostly do not. There is also a recording of sape plucked lute music playing in the background and much talking and laughing among the longhouse dwellers who have come to see the various ceremonies, music and dance that will be performed on this day. The longhouse dwellers gather around and there is a view of an elderly lady who wears the traditional heavy brass earrings that typically stretch the ear lobes to shoulder length (formerly considered to be an attractive aspect of the female gender; many young women do not continue this practice today). The lady sits on the floor as she holds a young child in her lap. The video gives us a look at the handicrafts of this longhouse, that is, the round hats and back carriers hanging on the wall that are decorated with beads in intricate and colorful designs.
- Ceremony for outfitting the area:** The headman of the longhouse explains that we will see events that formally welcome guests and cleanse the longhouse area in preparation for the dances and music that will follow in the Lahanan tradition, which, we are told, is different from the neighboring Kayan or Kanyah longhouses in the immediate region. The headman of the longhouse points to some items around him that are typically made by the Kayan and Kanyah people, but he tells us that we will see ancient ceremonial events that are from the Lahanan people.
- Subject Headings:** Participants
  - Social & Cultural Groupings:
    - Kenyah (Southeast Asian people)
    - Malaysians
    - Kayan (Bornean people)
    - Kajang (Malayston people)
  - Genres & Performance Types:
    - Dance music
    - Rites and ceremonies
    - Dance
    - Songs
    - Folk music
    - Folk songs
    - Ritual
  - Geography:
    - Asia
    - Southeast Asia
    - Sarawak
    - Malaysia
  - Instruments:
    - Sapeh
    - Gong

# EMBODYING THE HUMANITIES

## Taking it out of the classroom...

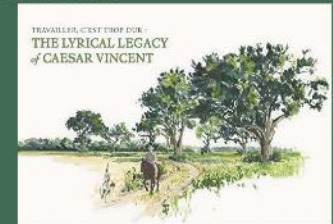
Students in the class learned about a project by Barry Jean Ancelet  
“recycling” songs from archives in  
new interpretations

That semester we hosted a talk about  
the project in the Hoagy Carmichael  
Room by Ancelet

### Brand New Old Songs: Recycling Archives in South Louisiana

Barry Jean Ancelet  
Professor Emeritus  
University of Louisiana at Lafayette

November 29th | 12pm  
Hoagy Carmichael Room  
Morrison Hall



The Archive of the Center for Acadian and Creole Folklore at the University of Louisiana at Lafayette, created in 1977, was always intended to serve as a resource for cultural recycling. When the Center acquired copies of the Lomax's Louisiana French from 1934, copies were provided to families of the original performers, and contemporary musicians were encouraged to consult the collection as a source for “new” material. The resulting imaginative, creative versions of ancient songs represent both preservation and creation, continuity and innovation. The most recent example of this is the recycling of songs from the repertoire of Caesar Vincent, a farmer who was recorded in the 1950's by Catherine Blanchet and Harry Oster. A veritable who's who of contemporary Cajun and Creole musicians and singers came together this past year to record a double CD of brand new old songs out of the archives.



Barry Jean Ancelet is Professor Emeritus of Francophone Studies and Center for Louisiana Studies Research Fellow at the University of Louisiana at Lafayette. He has given many papers and published numerous articles and several books on various aspects of Louisiana's Cajun and Creole cultures and languages. He has also contributed to numerous documentary films, including co-producing *Against the Tide* (2001), and serves as director of Lafayette's annual Festivals Acadiens et Créoles. He also hosted the “Rendez-vous des Cadiens,” a weekly live radio show from the Liberty Theater in Eunice, Louisiana, for 24 years.



# WHAT IS HISTORY

- Undergraduate students from variety of disciplines
- Professor was part of the Primary Source Immersion Program

**Desired outcome:** Learn about primary sources at ATM and use primary sources as basis for final project's research

ACRL Framework:

- Authority Is Constructed and Contextual

# WHAT IS HISTORY

## The session:

Reiterated to students that music and media can be used to examine historic periods or events

Gave tour of ATM and overview of legacy audio formats



Jason McGraw  
@JasonPMcGraw

With my history class at [@IUBloomington](#) Archives of Traditional Music expanding our notions of what counts as primary sources. One of the truly amazing research collections on sound. Thank you [@HeyMcClanahan](#) and Alan Burdett! [@iulibraries](#) [@IUBHistory](#) [@soundingoutblog](#)



11:41 AM · Sep 13, 2018 · [Twitter for iPhone](#)

1 Retweet 16 Likes

# SIBERIA: RUSSIA'S WILD EAST

- Undergraduate intensive writing course
- Professor found out about ATM from What is History professor, since we had oldest recordings from Siberia, she wanted to bring class

**Desired outcome:** Learn about Siberian sound recordings from Jessup Expedition

ACRL Framework:

- Authority Is Constructed and Contextual
- Information Creation as a Process



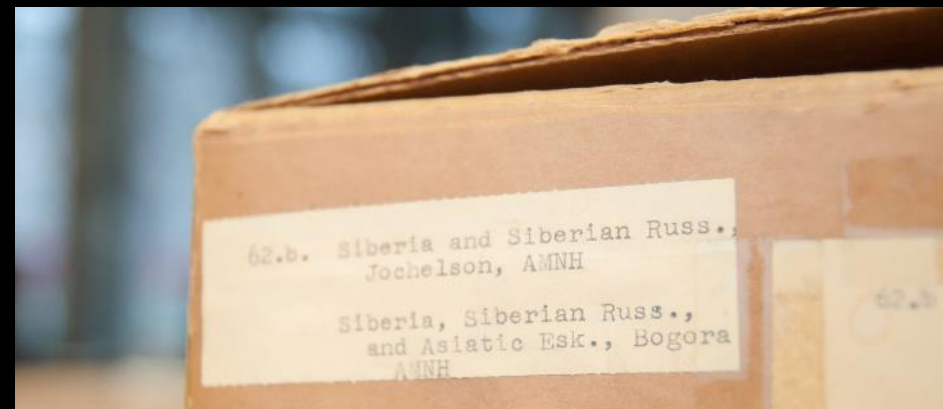
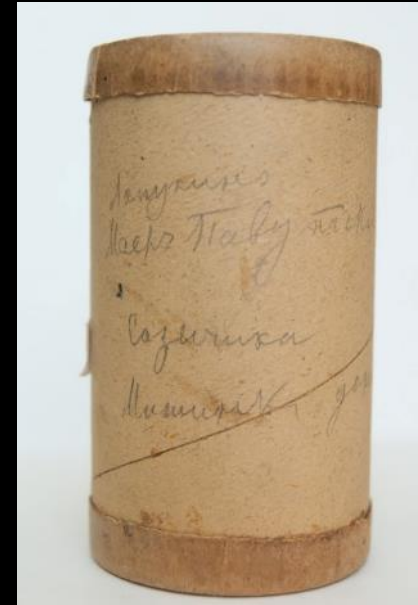
# SIBERIA: RUSSIA'S WILD EAST

## The session:

Discussed ATM and Siberian collections

Described legacy audio formats and their history, including wax cylinders

Students were led through “day in the life” thought experiment of being an ethnographer in Siberia ca. 1901



# INTRODUCTION TO AUDIO ENGINEERING

- Undergraduate students in the Jacobs School of Music

**Desired outcome:** Gain understanding of recorded sound formats history and types of legacy audio formats

ACRL Framework:

- Information Has Value
- Scholarship as Conversation

# INTRODUCTION TO AUDIO ENGINEERING

## The session:

Gave a presentation and demonstration of legacy audio formats

Students were able to physically engage and interact with the materials while learning about their history



# READING AND WRITING RESEARCH IN MUSIC EDUCATION

- Graduate students in Jacobs School of Music
- Professor had gone through PSIP and wanted to bring her other courses to engage with primary sources as well

**Desired outcome:** Learn about primary sources and use as basis for research assignment

## ACRL Framework:

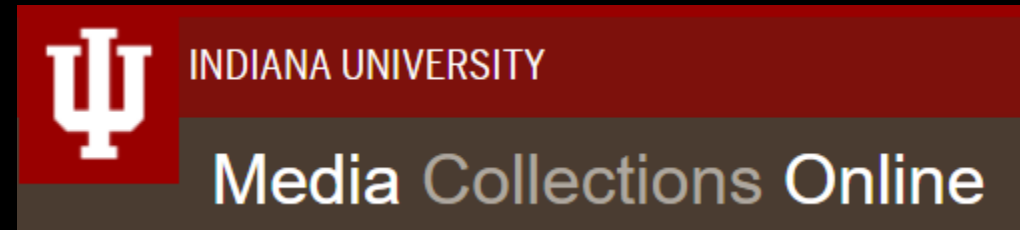
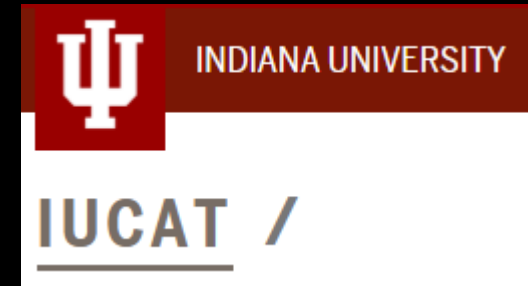
- Authority Is Constructed and Contextual
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# READING AND WRITING RESEARCH IN MUSIC EDUCATION

## The session:

Session was designed to get students familiar with searching for primary sources, and incorporating them into their research

Collaborated with IU Archives outreach archivist and intern



**Image Collections Online**

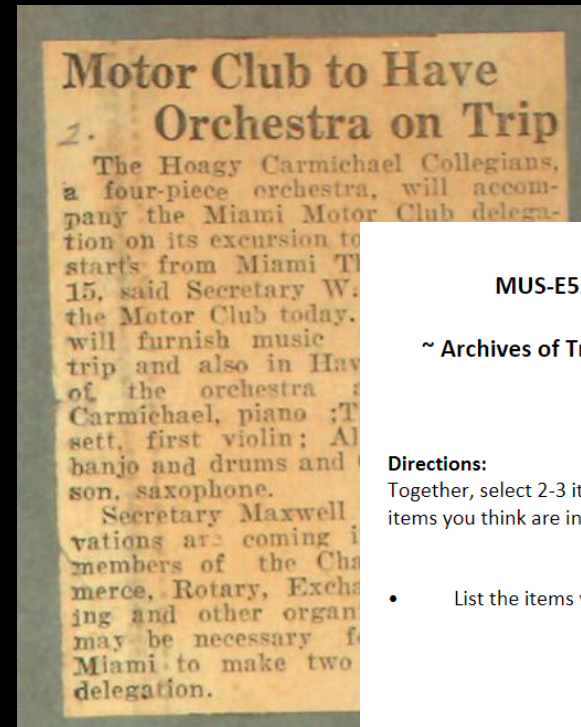
# READING AND WRITING RESEARCH IN MUSIC EDUCATION

## Activity 1:

Research across archival repositories

Materials from ATM and University  
Archives relating to Hoagy  
Carmichael and IU student life

Students were asked to select 2-3  
items that tell a story, and explain  
their reasoning



MUS-E520 Reading and Writing Research in Music Education

~ Archives of Traditional Music and University Archives, February 13, 2019

### Activity 1

#### Directions:

Together, select 2-3 items in the room that you think have a similar theme. Be creative, choose items you think are interesting, and try to use items from the two separate archives!

- List the items you've chosen (provide creator, title, date)
- What is your theme?
- What story does this group of items tell?



# READING AND WRITING RESEARCH IN MUSIC EDUCATION

## Activity 2:

Given sets of material relating to their interest, used handout to guide the activity process

Student whose research interest involved the content was the “expert” and asked to help the other student with context



MUS-E520 Reading and Writing Research in Music Education

Archives of Traditional Music and University Archives, February 13, 2019

What is it? (i.e. book, scrapbook, report, etc.)

What does the item document?

Who created it? When?

Why do you think they created this item, and how do you think this influenced the content?

Does this relate to anything you've read in class? How?

What do you find most interesting, unusual, or surprising about this item? Why?

What are 2 questions that you have about this item?

What further research could you do on this item to further understand its context? Where would you look?

# PHOTOGRAPHY AND ETHNOGRAPHY

- Professor was participant in PSIP in 2019
- Writing intensive course for undergraduates
- Final project is designing a digital exhibition using photographs and documentation

**Desired outcome:** Gain understanding of ethnographic photograph collections at the ATM

ACRL Framework:

- Authority Is Constructed and Contextual
- Information Has Value

# PHOTOGRAPHY AND ETHNOGRAPHY

## The session:

Designed to get students familiar with searching for and using photographs in research

Discussed photograph collections at the ATM and how to search for them


 INDIANA UNIVERSITY

Image Collections Online

All Images Search

**Archives of Traditional Music**

About Archives of Traditional Music

The Archives of Traditional Music is an audiovisual archive that documents music and culture from all over the world. With over 100,000 field, commercial and broadcast recordings and related documents, it is one of the largest ethnographic media archives in the United States. Established at Indiana University in 1954, it holds materials associated with the disciplines of ethnomusicology, folklore, anthropology, linguistics, and area studies. Only a portion of the photographic holdings at the Archives of Traditional Music are presented in Image Collections Online, and photographs held by the ATM are almost always part of a larger collection that includes audio, video, film, and manuscripts.

For more information, visit the [The Archives of Traditional Music](#).

Collections



**George List Collection Photographs**

George List was an ethnomusicologist who made significant contributions to the field of ethnomusicology through his research and work on ethnographic sound archiving, ethnomusicological theory, folk music in Indiana, the music and folklore of Colombia, music in Ecuador, and the music of Hopi people. Trained as a classical musician, conductor, and educator, he started attending the Indiana University School of Music in 1950 for graduate work in composition and conducting. In 1954, he became a faculty member in the Folklore Institute and he took over the management of the Archives of Folk and Primitive Music (now the Archives

# PHOTOGRAPHY AND ETHNOGRAPHY

## Activity 1:

Examine a photograph and answer questions about it

ATM Director and Librarian, along with professor, walked students through investigating a photograph – looking to learn



What is the photographer trying to document in general (subject)?

What items are documented in the photograph?

What are the physical aspects of the photograph itself?

General thoughts:



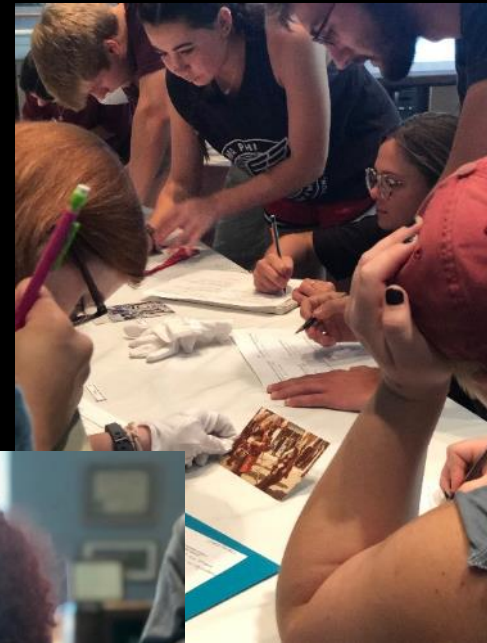
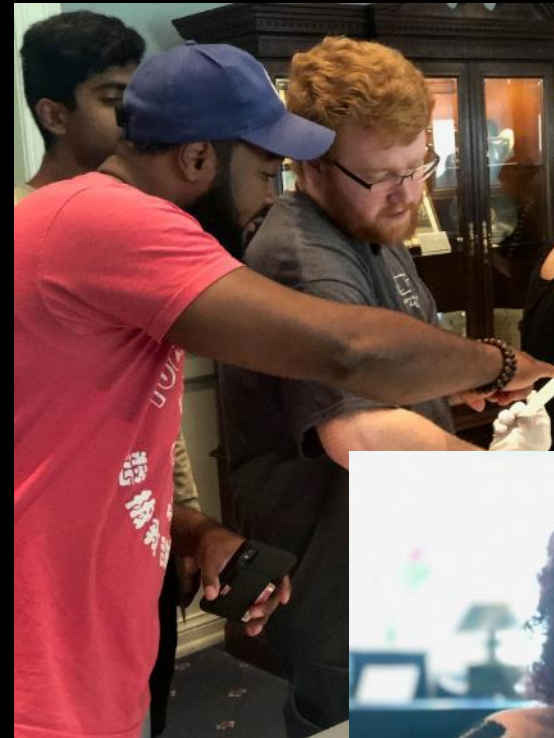
# PHOTOGRAPHY AND ETHNOGRAPHY

## Activity 2:

“Speed dating” with ethnographic photographs

In groups, students looked at photos for 3 minutes to answer questions, then rotated

At end of activity, we had a debrief to walk them through thought process, gave information and context from documentation





# TAKEAWAYS

Music is an expression of culture at a given time, thus it can be a resource in many types of courses.

Music can help tell history and provide a  
glimpse into the past.

A wide variety of courses benefit from the primary sources that special collections can provide.

Primary source audio recordings provide students an opportunity to experience content without an intermediary.



Broad outreach can be incremental, letting word of mouth gradually develop greater buy-in from faculty across disciplines.



# THANK YOU!

Allison McClanahan

[adbohm@indiana.edu](mailto:adbohm@indiana.edu)

812-855-8631